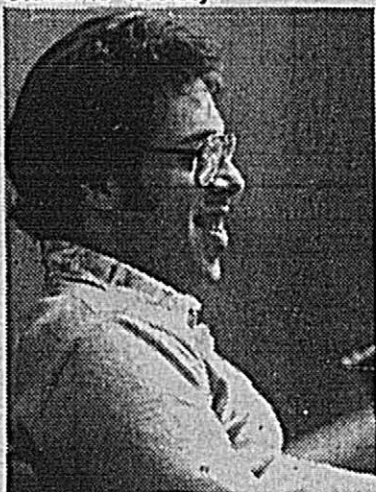


## BUCKS PASSED:

# DAILY CRISIS OVER

by Ellen McKeough

The Executive Committee has decided to give the Daily a \$5000 supplementary budget, no controls attached. In a statement issued yesterday, StudSoc President Terry Reed said that the Executive made its decision "in recognition of the concerted efforts on the part of the McGill Daily staff to responsibly address the financial crisis facing the Daily." Reed further stated on behalf of the Executive that he hopes the Daily staff will "exert all of their energies in the effort to limit the additional financial burden that this allocation places on the overall budget of the McGill Students' Society."



Phil Gertler  
Dissents on Daily

StudSoc Treasurer Phil Gertler disagreed with the other members of the Executive Committee. In a dissenting opinion issued with the Executive statement Gertler stated that the "no controls" Daily

budget "contradicts the spirit of the motion passed by Council" on Monday.

At the Students' Council meeting Monday night, the Daily was asked to draw up three budgets, based on publishing two, three and four times weekly. None of the budgets were to be over \$5000. In its motion the Council mandated the Executive Committee to ratify one of the three budgets.

The Daily presented three budgets, stating that if the Executive Committee were to opt for a drop to two or three issues a week, the newspaper would refuse the executive's offer.

Frequency of publication is an editorial decision, the Daily claimed, because space limitation automatically means limitation on editorial content. The Daily felt that, if necessary, the decision to reduce frequency of publication should come from the Daily staff, not the Council.

Editor-in-Chief Daniel Boyer said the "additional funds granted by the Executive Committee will enable the Daily to fulfill its mandate to McGill students." Managing Editor Jennifer Robinson was pleased that the Executive Committee had "demonstrated confidence in the Daily's attempts to curb our expenses, and we will make every attempt to come in under the new budget."

Vice-president University Affairs Neil Wiener said that the Executive considered the matter "very, very carefully" and that they were "within the guidelines of Council's motion."

## Media control:

# CIA fudging in politics

NEW YORK (LNS) — New revelations elaborating links between the CIA and the American media continue to surface three months after Carl Bernstein's article in *Rolling Stone* uncorked a torrent of investigation. Recent documentation substantiates the CIA's pivotal role in creating political havoc in a number of foreign countries as well as influencing public opinion at home.

Among the new information unearthed is evidence that:

- In 1970, the CIA gave a "false briefing" on Chile to *Time Magazine* in order to sway public opinion against socialist president Salvador Allende. Allende was described in the briefing as "an extremely am-

bitious, very vain man, a symbol of sartorial splendor and capitalistic amenities."

- Attempting to discredit critics of the Warren Commission Report on the assassination of President Kennedy, the CIA disseminated information in 1967, which, according to an in-house directive "would provide material for countering and discrediting claims of the conspiracy theorists so as to inhibit the circulation of such claims in other countries."

- Following the assassination of Robert Welch, a CIA station chief in Greece, the CIA was responsible for press reports linking his death with the publication of his name in *Counterspy* magazine. The A-

# McGillDaily

Thursday, February 9, 1978      Vol 67, No. 74      3 Cents



Winter Carnival continues this weekend, with downhill and cross country ski trips Friday and sleigh rides and skating on the mountain Saturday. If you haven't taken part in any of the events yet, it's still not too late.

# Parity imminent—again

by Neil Wiener

Graduate students in the Communications Programme will soon meet to determine whether to push for parity on the department's Governing Council and on departmental committees. Elections for student representatives on the Council will be held next week, and it is expected that those students elected will take their mandate from the decision reached by the graduate students' meeting.

At the present time, students in the graduate Communications Programme have approximately one-third representation on the Governing Council and the committees. A student effort to achieve parity last spring was not successful.

There is some division among the approximately fifty students as to whether to pursue the parity issue. Nina Gregg, student representative on the Governing Council, fears that politicization of the issue would create a confrontation climate within the department. However, Ph.D. student Peter Bruck believes that students should pursue the issue, and terms the

question "one of principle". Bruck was one of the leaders of last year's effort to gain parity.

Bruck also pointed out that a significant number of students in the programme have experience in the field, and indicated the generally high level of competence of those enrolled in the programme. Bruck stated that parity within the department would make students "equal partners in negotiations" and would serve to improve the quality of the programme.

Currently, only the English Department at McGill has granted students parity on faculty council and department committees.

## Errata:

Three errors appeared in yesterday's Daily which might have caused confusion. In the article on differential fees in Ontario, the sentence should read, "The fees would increase tuition costs for newly registered visa students to \$1500 and for newly registered graduate visa students to \$1950."

The other error was the reference to the Students' Society's involvement with the Royal Bank. The Students' Society no longer banks with the Royal Bank, but with the Bank of Montreal. The difference is minimal, however,

because every Canadian bank with the exception of the Bank of Nova Scotia is involved with loans to the South African government. Also, there was a referral to apartheid being practised in Chile. This obviously is not the case — the sentence should have read "Apartheid is practised in South Africa, and in Chile the military dictatorship has continued to destroy libraries and universities and kill students".

The Daily would like to apologize for these technical errors and for any inconvenience to readers.



## CHABAD HOUSE LECTURE SERIES

ב'ה

**Speaker:** Dr. James Brawer, Professor of Obstetrics and Gynecology and of Neuro-Anatomy, Faculty of Medicine — McGill University and Royal Victoria Hospital.

**TOPIC:** "What the Jews should learn from obstetrics and gynecology"

**DATE:** Saturday, February 11th — 8:30 pm

**PLACE:** CHABAD HOUSE — 3429 Peel Street  
Tel. 842-6616

Public Invited — Refreshments — Admission 50 cents

## Post-Graduate Students' Society ELECTIONS— MARCH 9 & 10, 1978

Nominations are hereby called for the following positions on the Executive Board of the PGSS for the year 1978-79:

**PRESIDENT**  
**VICE-PRESIDENT — EXTERNAL AFFAIRS**  
**VICE-PRESIDENT — INTERNAL AFFAIRS**  
**VICE-PRESIDENT — UNIVERSITY AFFAIRS**  
**DIRECTOR OF FINANCE**  
**SECRETARY**

Only regular members are eligible to be elected to an Executive Position.

All nomination papers must contain only the following statement:

"We the undersigned members of the Post-Graduate Students' Society nominate \_\_\_\_\_ for the position of \_\_\_\_\_."

Nomination papers must be signed by 25 nominators, (by 50 nominators for the position of President) with their year, department, school or institute and be countersigned by the candidate (including his or her address and phone number) and must be addressed to CRO, Graduate Centre, 3650 McTavish Street, to arrive not later than Monday, February 20, 1978 at 5:00 pm. Location of polls will be posted in each department.

Heather Farrugia  
Chief Returning Officer

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9:15,

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## Today

McGill Chinese Students' Society:

A Folk Night organized by MCSS Folk Singer Group will be held on Feb. 10 (Friday) at 8 pm, Union Ballroom. All are welcome.

**Northern Studies and Research:**

Northern Film Series: Report on the Mackenzie Valley Pipeline Inquiry. Burnside Hall, Rm 45, 12:30 - 2:00. 392-8232.

**Arab Students' Association:**

"Sadat-Begin...Where to go from here?" Guest speaker: A. Abdalla, the Palestine Section, Arab Information Centre, Ottawa. McConnell Engineering Bldg. room 204, 4:30 pm. Talk preceded by The Key, a 30-min. film. All welcome.

**McGill Secondhand Booksale:** Claim your books today between 2:30 - 4 or else we keep them till September!

**McGill Outing Club:**

The MOC offers two downhill ski trips this weekend. On Friday, Feb. 10, we will go to Mt. Sutton and on Saturday, Feb. 11, to Mt. Orford. The cost for members will be \$11.75 and \$12.75 respectively and \$1.00 more for non-members. Buy your tickets at Sadie's Box Office and join in the fun.

**McGill English Department:**

Presents *The Caretaker* - H. Pinter. Director - H. Anderson. 8 pm tonight and Friday, Moyse Hall-Arts Building. Tickets: \$2.00 general public, \$1.00 students, available from Arts 155 (392-5000) University Box Office (392-8926).

**McGill Film Society:**

Tonight, Charlie Chaplin's *MONSIEUR VERDOUX*, starring Chaplin and Martha Raye, at 7 and 9:30 in FDAA. Admission: 75 cents. Tomorrow: Franco Zeffirelli's *ROMEO AND JULIET* at 7 and 9:30 in Leacock 132. Admission: \$1. Starring Leonard Whiting and Olivia Hussey (for a change young people play the young lovers) and Michael York.

**McGill Curling Club:**

Curling stones and eating doughnuts again on Saturday. Instructionals begin at 1:30, those who know better at 2:30. No curling next Saturday the 18th. Play resumes the 25th.

continued on page 8

The Arab Students' Association

## "Sadat-Begin Where to go from Here?"

Guest Speaker: A. Abdalla, The Palestine Section, Arab Information Centre, Ottawa

Date: Thursday, Feb. 9, 1978

Time: 4 pm

Place: McConnell Engineering Bldg. Rm. 204

Talk preceded by "The Key," a 30-minute film.

All welcome

UNION LOBBY

ROOM 105

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## Independence vs. Federalism



Guest speakers representing various opinions will present their views on Quebec and Canada.

A debate with audience participation will follow.

Scheduled guests are from Le Rassemblement du Parti Quebecois a McGill, Quebec-Canada, Decision Canada, and Participation Quebec.

Tonight, February 9th at 7:30 pm in Stephen Leacock Building, room 26.

Next guest speaker: February 21st, Premier Hatfield.



# Toronto: Funny Play, Easy on the Marx

Toronto  
by David Fennario  
directed by Eric Steiner  
at the Centaur Theatre  
453 St. François-Xavier (288-1229)  
to February 28

by Joan Yanofsky

Toronto, David Fennario's new play, contains little of the social commentary and Marxist philosophy that pervaded his previous works, *On the Job* and *Nothing to Lose*. With *Toronto*, Fennario has written a play that is fast-paced and unabashedly funny, seeming to demand little more than to be enjoyed. An audience consumed with laughter, such as that assembled last Saturday afternoon at the Centaur Theatre, indicates more than ever the most favourable review that *Toronto* is a success.

Set entirely in a Toronto hotel room, the play revolves around the playwright Jerry, or more specially, a new play he has written. (*Toronto* is based on actual incidents which occurred during the auditions for *Nothing to Lose*.) This new play is scheduled to be staged in a few weeks, but thus far none of the casting has taken place. Jerry, the play's director Randall, and its producer Harry Brown meet to audition some of the hopefuls.

The "hopefuls", as it turns out, are

really a pretty nopeless lot. There is Brian, a meek soul who wants to play the part of Jackie, the play's heavy. Brian's previous credits include playing Papa Bear in *Goldilocks* and the Three Bears; and, oh yes, a dancing potato in some other children's production.

Next comes Newton, a slickly attired, pompously professional actor who, in his own way is as unsuitable to the role he seeks to play as is Brian. And finally comes Rae, experienced but undisciplined actor who desperately wants the part of Jackie, and seems to possess the necessary qualities to handle the part successfully. Where Brian and Newton are genuinely comic due to the incongruity of their own personalities and those of the characters whom they seek to portray, Rae cannot be laughed off so lightly. He is a tragi-comic figure who arouses the sympathy of Jerry and of the audience as well.

Also appearing are Joan, a suave and seemingly emotionless reporter who comes to interview Jerry, and Linda, Jerry's sweet, sympathetic girlfriend.

The direction, handled by Eric Steiner, is praiseworthy. The play moves breezily and interest is sustained throughout. He has wisely avoided slapstick, choosing instead to emphasize the comic possibilities inherent in the crazy assortment of characters, and



Photo: Basil Zarov

*Toronto*: (left to right) Tom Butler, Wayne Robson, Brian Smegal, and Mitchell Jason.

in the interactions between them.

The only real fault of the production is that the acting sometimes tends to be overdone for the sake of a laugh, or to reinforce the image of a particular character, thereby reducing the role to a stereotype. Generally, however, the acting is of a very high calibre. Especially impressive were Wayne Robson, who played Rae with a deep understanding, Myron Natwick as a

perfectly pseudo-sophisticated Newton, and Brian Smegal who played Jerry, with admirable restraint and sensitivity. The serviceable set (but then again, how imaginative can a hotel room set be?) was designed by Shawn Kirwan.

Try not to miss *Toronto*. It runs till Feb. 28th, and yes, there are student prices.



Marko Sakren (Davies) and David Ellis (Aston), in *The Caretaker*, by Harold Pinter.

Photo: Susan Jarolim

## Pinter's Caretaker

by Pam Cheers

Three men in a small cluttered room, plus the creativeness of Harold Pinter provide the basics for a play called *The Caretaker*, which is being presented by the English Department this week.

This story of disillusion, frustration and ineffective communication between people takes place in a room somewhere in West London. A destitute old man named Davies is brought home by a compassionate younger man called Aston, who provides for him and allows him to stay as long as he wants. Ultimately, a confrontation takes place between the old man and Aston and Aston's younger brother Mick, resulting in the expulsion of Davies.

Behind this seemingly simple story line lies something deeper which Pinter presents to the audience chiefly through his manipulation of language. Much of the play's impact comes from the absence of language; that is, from the frequent pauses which haunt the dialogue between the characters and are considerably more meaningful and powerful than much of what is actually said. The words that are spoken

reflect the basic ambiguity and meaninglessness of the words used every day and their general hindering of communication.

The English Department's production, under the direction of Professor Harry Anderson, is ingenious. Marko Sakran is outstanding in his role as the crafty and cantankerous Davies, bringing the character to life with apt movements and a colorful authentic-sounding accent. The two brothers, played by David Ellis (Aston) and Mitch Beer (Mick) seem to lack the conviction that Sakran brings to his role, although Ellis gains animation and credibility during his monologue in Act II. The set design, lighting and props are all brilliantly combined to provide a strong foundation for the production.

The play will be running from February 8 through 11 at Moyse Hall at 8 pm. Tickets are available at Sadie's or in the English Department office, Arts 155.

## the Action: PPPUNK hits McGill

The Action, billed as a new wave group — the first to penetrate the staunch McGill social atmosphere — appeared at the Union Ballroom on Friday, February 3. The Ottawa-based group of five attracted a sizeable crowd of students and non-students, avid fans and curiosity-seekers.

The evening began with considerable trepidation on the part of both audience and performers. It was apparent at the outset, however, that the act was polished: convincing delivery, vacant expressions, and punk attire provided the proper setting. Style was surpassed only by the technical ability of the group, though the bass player met with mechanical difficulty in the first set.

The repertoire ranged from early-'60s punk to Sex Pistols interpretations to original material. The lighting was appropriately bleak: white, black, and red exclusively. Despite the omnipotence of the "mood", it took considerable prodding to extract any reaction from the audience. Perhaps it was the 99 cents cover charge, or the effect of the beer, or that proverbial peer pressure that finally penetrated the passivity of the clientele.

With each successive set, the musicianship of the group carried the crowd from a state of moderate indifference to incited disdain. The numbers

grew and people began to move. Girls in gold lamé pants, side-swept hairstyles, and curiously colored faces (i.e. as if bruised) attracted torn tee-shirt and chain-clad men with callous glances and fussed heads. A married couple in the audience was engaged in a repulsive display of sado-masochistic petting while the

younger couples covered the dance floor in gyrating, formless routines.

The atmosphere was electric. A barrage of insults from the audience complemented the banter of the performers. Hedonism infested even the most stoic onlookers and drained the energy from both passive and

continued on page four...

## Participation Québec

### Les Rapports entre québécois: Comment les envisager? A symposium

#### Objective:

To bring together Quebec students in order to determine that which divides us and consider means of effecting a rapprochement.

#### Place and Date:

L'école Polyvalente Pierre Dupuy, 2000 Parthenais St. (corner of Ontario, one block east of De Lorimier; Papineau metro).  
Saturday February 11th, 1978

#### Speakers:

Gerald Godin, MNA; Donato Taddeo, MCSC School Commissioner; Nick Auf Der Maur, City Councillor, Francine Lalonde, C.N.T.U. Executive; Harvey Yarosky, Positive Action Committee; Evelyn Dumas, Journalist; Yves Michaud, P.M.'s office.

#### For more info.

P.O. Box 865, Station H, Montreal.  
849-5331 ext. 529

# The Weekly





photo: Meg T. Blank

## The Greening of Mount Royal

by Amy Krivitzky.

"Let it be borne always in mind that your mountain of less than 1,000 feet of elevation is royal only by courtesy and that if you attempt to deal with it as if it had impregnable majesty of an Alpine monarch, you only make it ridiculous."

With this concept Frederick Law Olmsted designed the 550 acre grounds of Mount Royal Park in 1874. He perceived the mountain as a "scenic interlude in the passage from one cardinal point to another" within Montreal and attempted to create a consistent and beautiful mount comprised of eight geographically unique regions.

An exhibit detailing the development and growth of both Mount Royal and Montreal is currently taking place at the McCord Museum on Sherbrooke Street.

Olmsted recognized that Mount Royal dominated the city and saw its biggest asset as noble landscapes extending beyond its borders. Simplicity was the key to his plans. The Piedmont region was styled for softness, by homogenous tree groupings. The meadowy Glades region retained its unadorned attractiveness. Denser foliage was planted to make the incline between the upper and lower parts of the mount — the Craggs region — appear higher. The high level water

reservoir was used as a reflecting pool for foliage.

Roadways and walks were a major consideration for Olmsted, who also designed Central Park in New York City. Native woods were thickened for a calm, forest effect near access roads and other artificial features. Seven and a half miles of pleasure drives were laid out to avoid indirectness and monotony, but in harmony with the designer's theory that roads were to be the "ultimate development of resources of poetic charm of scenery" instead of the most convenient passageway. Some paths were kept exclusively for walkers and the curves were all designed and constructed in accord with the topography.

For gaining access to the mountain top, stairs were styled to be consistent with their use, which is "the greater enjoyment of art because of the art they embody." Olmsted laboured to provide a different scenario for those ascending and descending the mount. Throughout his plans, Olmsted opted for more familiar art forms, believing that a more wholesome product would result.

Sharp black and white contemporary photographs, in addition to Olmsted's original designs, illustrate the development of Mount Royal's park.

Several winter frolicking scenes of the park are also included. The other half of the 60 piece exhibition depicts the establishment and growth of Montreal.

A sketch from a 1556 Italian expedition journal portrays the city that Jacques Cartier named Mount Royal, which later evolved into the Italian Monte Real in 1535. Topographical and pictorial maps are used to illustrate the expansion of long narrow land strips, allocated by the French regime in 1801, to present day streets. The transition between a self-sufficient walled city (Old Montreal) and the former urban market area occurred in 1817. The city growth rate continued at a steady pace, reaching 65 square miles in 1977.

The various stages of expansion are mostly represented by old sketches and a few paintings using a mountaintop perspective. There is a simple sketch of Burnside Hall, which stood below Sherbrooke on McGill College Avenue in 1859. McGill's distinct Arts building appears in an 1875 newspaper sketch.

The exhibit will be held until March 6 at the museum. For those who do not know much about the city's history or its namesake, Mount Royal, it is a painless and pleasant way to learn.

## Celluloid Culture: Cinema Parallele Opens

by Robert Rayher

On Monday, the 6th of February, the theatre of the Montréal Cooperative des Cinéastes Independants (Montréal Independent Filmmakers' Cooperative) had its premiere.

The Coop was founded in 1967 by Demetri Elpidis. At the same time Demetri started the Underground Film Center which ran screenings in 1967 and '68. For the following three years the shows were held at the Review Theatre every weekend, screened underground, avant-garde and other independent films. Also, during that period forty filmmakers from coops around the world, including Japan, Germany, the States and other parts of Canada, visited the screenings to talk to whomever was interested in their work. Unfortunately high rent and other expenses forced the Coop to shut down regular screenings.

Le Cinéma Parallèle was formed about five years ago and has been setting up and promoting screenings whenever and wherever possible, at Le Musée des Beaux Arts, Le Musée d'Art Contemporain and at galleries like Véhicule. Between 1969 and 1974, Demetri and Claude Chamberland, who is now heading the Coop, toured in Europe with Coop films, the first of their kind from Canada. Again, these tours were halted due only to lack of funds, not lack of interest. Another Coop activity has been the organizing of the

Montréal International 16mm Film Festival, a yearly event featuring primarily independent films from all over the world.

In July the Coop started renting a former textile distribution market on St. Laurent Blvd., and started work on what is now their theatre. Through the determination and donated time and effort of a small number of people, the entire first floor area was gutted, walls sand blasted, floors sanded, and an 80 seat theatre and a café was built. The Canada Council grants, and donations of time and money from individuals have made this project possible. And finally, Monday, the first screening was held for a capacity crowd.

The primary concern of the theatre is to present, on a regular basis and in an informal and friendly atmosphere, films which are not usually available: everything from early films, to works from the entire gamut of independent and experimental film. Le Cinéma Parallèle is also available to groups and individuals for everything from theatre to video, from music to poetry.

If all goes well, Le Cinéma Parallèle hopes to buy the building in which they are situated, opening the upper two floors as workshop areas where artists and those interested in art can gather.

In front of the theatre is the Café Melliès, where one can buy coffee, juice, pastry and such, continued on page seven...

## Action...

continued from page three

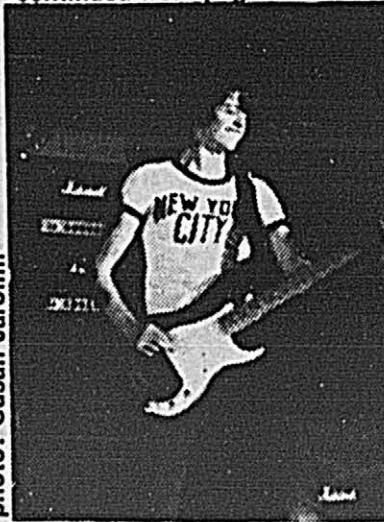


photo: Susan Jarolim

active participants.

In retrospect, it is difficult to accept the audience reaction when considering the discrepancies in defining "new wave" and "punk". By no stretch of the imagination can Stones or Led Zeppelin be considered "new wave". (The Action played several such selections) Punk, on the other hand, has no place in complacent North American student ballrooms. It has to be an act, right? Something in the performance smelled of insincerity — the hostility was contrived, carefully calculated through manner of presenta-

tion. If anything, though, this makes the ultimate fevered pitch of the evening more unbelievable. If it was, indeed, an act — the characterizations tended to overpower the real personalities; transforming Saturday night library refugees into painted, gut reactionaries.

This is evidenced in the climax of the engagement when a backstage incident proved conclusively that the band was serious in its pursuit of punk identity.

Between sets, the group retired to an empty room adjoining the ballroom. After the performance, a group of dedicated fans gathered there to indulge in girls, booze, drugs, sweat, whatever. It was hot and tense. Excitement manifested itself in strange ways — some withdrew to corners, some found the comfort of a bleached blond, and some lost control. A fight broke out: ripped shirts and chains, muffled obscenities, a broken beer bottle, someone was cut and bleeding. Wrapped in white and ushered to a waiting car, the deflated punk introduced a contrast in mood and a silenced question: is there a place for this "new" style in the midst of middle class stability?





## Chaplin, Ladykiller

by Peter Pitts

Charles Chaplin's *Monsieur Verdoux* stands today as an enigma. Although it was a film that did extremely well at the box office, it is best remembered as Chaplin's anti-American, pro-Communist statement. In fact, the film provoked Senator Joe McCarthy into calling Chaplin to testify in front of the Committee for Un-American Activities. As a result of this unjust persecution, *Monsieur Verdoux* was the last Chaplin film to be made in the U.S.A.

The character Monsieur Verdoux is a modern day blue-beard. In better times he was an insignificant little bank clerk; the great depression cost him his job, and he joined the ranks of the massive unemployed. Verdoux, thus, evolves a scheme of marrying rich, old spinsters, and then murdering them for their money. M. Verdoux's legitimate wife lives with their little son in the countryside, totally ignorant of her husband's criminal enterprise.

Like all of the characters created by Chaplin, Verdoux is imbued with the quality of pathos. He is a creature of both virtue and vice: a man, who, avoids stepping on a caterpillar as he tends his rose garden, while at the other end of the garden, one of his victims is being consumed in an incinerator.

Although Verdoux is a fiend, one cannot help but feel sorry for the man, who after all, needs to support a wife and child. Indeed, after the murder of his victims, he goes home to his proper family, as would a good bourgeois husband after a hard day at the office.

*Monsieur Verdoux* is diabolic, humorous, and bitterly satirical, with just a dash of social criticism. In short, pure Chaplin. Let's have a round of applause for the Little Tramp!



## A Western MBA ?

Professor David A. Peach, MBA Program Chairman at the University of Western Ontario, will be on campus to provide information about Western's MBA Program.

TUESDAY, FEBRUARY 14, 1978

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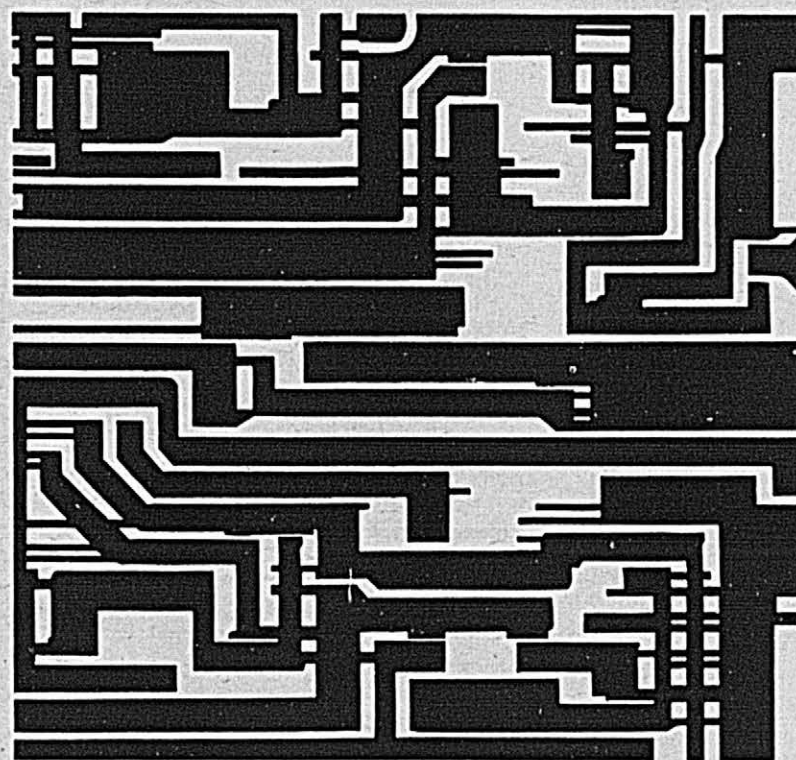
(music of the '50s, '60s, & '70s)

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# MUSIC MUSIC

In the Groove:

## The Rebirth of A Poet

by Harvey Kader  
and Ronnie Wigdor  
Leonard Cohen —  
Death of a Ladies' Man  
(Columbia)

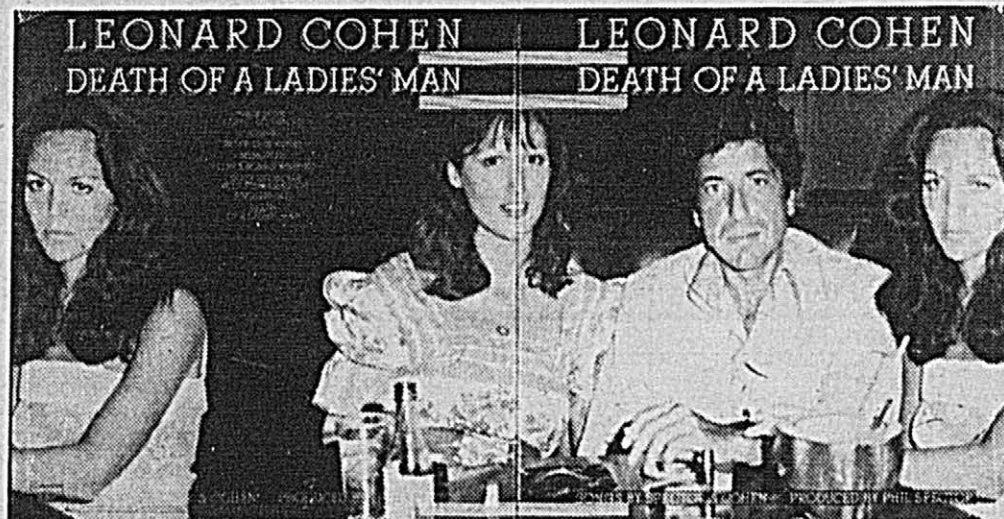
Can it be that Montreal folk poet Leonard Cohen has gone country? His latest album, *Death of a Ladies' Man*, includes country and western singer Ronee Blakely singing backing vocals on a good portion of the album. The songs, "Don't Go Home with Your Hard-on" and "Fingerprints" could easily have been copped off the Grand Ole Opry. Phil Spector, responsible for most of the music and production, seems to have had quite an effect on Cohen.

The sparse instrumentation and sombre voice which have become trademarks of Cohen are practically non-existent on *Ladies' Man*, an album which features a lavish assemblage of horns, guitars, fiddles and whatever else Spector could find. Backing vocalists include such varied talents as Bob Dylan and Alan Ginsberg. Although the total finished product is not likely to stir the depressed heart, it may serve to remove Cohen from his type-cast position.

The carnal lyrics are still patently Cohen, as exemplified in the song "Paper Thin Hotel": "The walls of this Hotel are paper-thin. Last night I heard you making love to him, The struggle mouth to mouth and limb to limb, The grunt of unity when he came in."

The title song, a nine-minute, old-styled piece, is the only remnant of the old melancholy Cohen.

It has been close to four years since Cohen's last origin-



al production, so the album *Death of a Ladies' Man* marks a come back for him, paradoxically, a possible rebirth of Montreal's own modern day prophet.

Michelle Phillips —  
Victim of Romance  
(A & M)

Michelle Phillips has quite a history behind her. Originally one-fourth of the pop-singing *Mamas and Papas*, her attentions diverted to film after the group disbanded in 1968. She was immediately offered numerous parts in made-for-TV and B-flicks (same thing really), but her first major role did not occur until last year, when she starred opposite Rudolf Nureyev in Ken Russell's *Valentino*. The release of *Valentino* coincided with that of her debut solo album, *Victim of Romance*.

On this album, Phillip's soft, pleasant voice flows smoothly from "Aching Kind" to the BeeGee's "Baby As You Turn Away", to the rockier title cut. Her voice is adequate, if in no way exceptional.

Steve Hillage —  
Motivation Radio  
(Virgin)

Are you seeking motivation? All who seek the answer to the cosmic conundrum should find

some comfort in the progressive sounds of the *Steve Hillage Band*. *Motivation Radio*'s theme rests in the phenomenon of the unexplained and the desire to abandon oneself to the spiritual powers that be.

In "Light in the Sky", a song about close encounters of the first and second kind, album co-author Miquette Giraudy echoes, very parsimoniously: "Oh me, oh my, zere's a light in ze sky." However silly this may sound, the TONTO synthesizer and other instruments manage to carry the album to a high plateau of electronic performance.

Hillage's guitar expertise is musically equal to that of Harrison or Hendrix. He began his musical career with the avant-garde band *Gong*. After splitting up in '72 and reforming a year later, *Gong* released the album *The Flying Teapot*. Going solo in '75, Hillage produced the LP *Fish Rising*, an artistic, but no commercial success.

*Motivation Radio* ends with the song "Not Fade Away", the Rolling Stones' first big hit of the early sixties. The seventies feel for synthesizer has created a more interesting sound than the famed original version. For those who seek "The Force", Hillage may well have packaged

it in his latest musical endeavor.

Boz Scaggs —  
Down Two Then Left  
(Columbia)

Boz Scaggs' long-awaited sequel to *Silk Degrees* couldn't have been better. *Down Two Then Left* contains more of the light pop and disco numbers which have made Scaggs a veritable international superstar.

Leading off the album is "Still Falling For You", destined to become a classic on par with "Lowdown" and "Hol-

lywood" — pure disco depicting the life of the all-too-glamorous movie capitol.

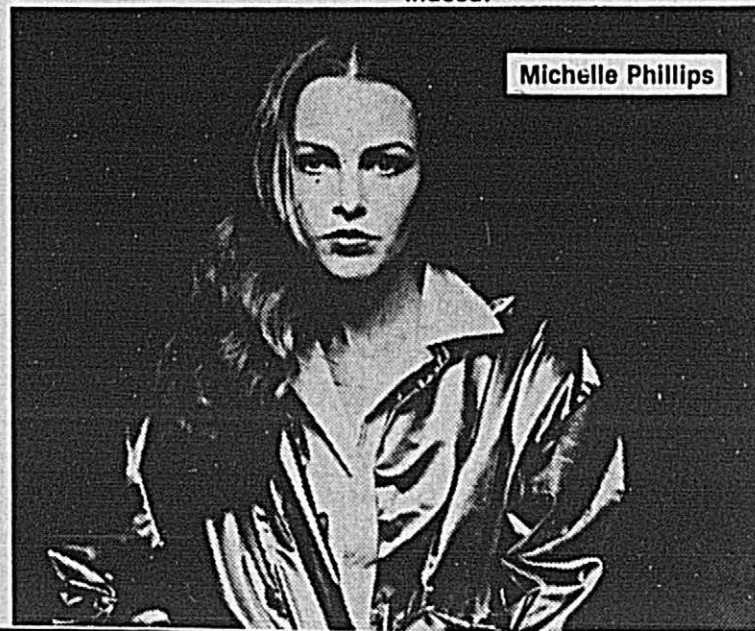
Over the years Boz Scaggs has developed a fervent cult following and although he has strayed from this to the more desirable status of commercial success, he is still a top-notch performer.

Richard Hell & the Voidoids —  
Blank Generation  
(Sire)

The New Wave band *Television* was the first to play CBGB's, punk rock's New York eden. Leader Tom Verlaine lived with Patti Smith for a while, and his original guitar work has brought *Television* to New Wave prominence.

Richard Hell used to play bass in *Television*, and wrote many of their early songs — the best the band have done, some say — and stole a lot of the attention away from Verlaine. The clash of ego between Verlaine and Hell caused Hell to fly the coop and form his poetic, fun-loving band, *Hell and the Voidoids*.

Their first album *Blank Generation* includes the title song — a new wave punk anthem, as well as goodies like the comic "Love Comes in Spurts" and the fiftyish "Down at the Rock and Roll Club." Hell is a punk rocker with talent, a rare breed indeed.



Michelle Phillips

## André Gagnon: Me and My Piano

by Andrew Porter

Rarely are Canadian TV viewers treated to a bi-cultural panorama of what can be called the next best thing to "real Canadian culture". "If only my piano could sing and dance" is co-production of the CBC's French and English networks. The one-hour variety special shown last Monday night features a cross section of André Gagnon's music, Canada's Prima ballerina Karen Kaine's dancing, the People Players of Toronto's backup vocals and

dancing, Jean Carignan's violin folk music, and Suzanne Stevens' voice.

Directed by Montréal producer Bernard Picard, the rendition combines Gagnon's "dancy chords" with Kaine's superb choreography to produce a light but lively hour of entertainment.

According to Picard the show should have a "wonderful chance (sic)" at the "highly European Montreux pop and jazz festival this year."

Following his platinum-sell-

ing *Neiges* André Gagnon and his "best friend, my piano" has released a new album, called "Le Saint Laurent" which, since its release in December, has surpassed the 100,000 mark.

In an interview with the *Daily* after the Montreal screening of the show, Director-Producer Picard mused that the CBC has provided the bucks to produce a variety show that rates as highly as top American and European programs in the field.

The high points of the superspecial are quite definitely Suzanne Stevens' singing of Gagnon's "Que tu est loin" and Kaine's dancing to Gagnon's hit song "Wow". Stevens' voice intertwines magnificently with Gagnon's free-flowing chords in

dancing of "Wow" comes across with a sensual mood reflecting the brilliant work of choreographer Brian MacDonald.

Gagnon's interpretation of a classical-folk melody with Jean Carignan reinforces a recent accolade by the media that Gagnon is only really coming in on his own.

All in all it is one of the better expressions of the growing maturity and fulfillment of what has been aptly called "a national expression" of Canadian culture. However, \$100,000 per show, it is doubtful that the CBC will be able to foot the bill for "all-Canadian" superspecials rich in top-notch musical entertainment.

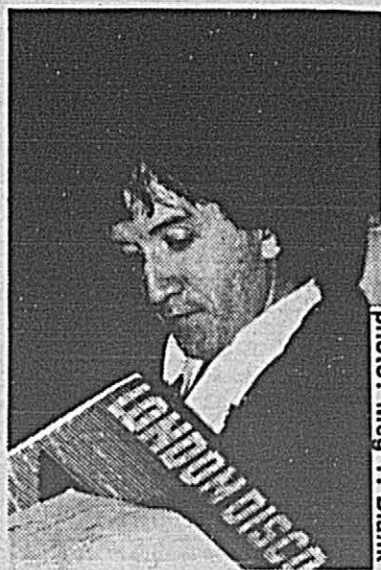


photo: Meg T. Blank



# FILM FILM



Jones) is somewhat awed by her friend Julia (Lisa Pellikan). Lillian follows as Julia stomps through the woods, she listens as Julia recites poetry, and she watches as Julia selects the proper implement with which to eat the palate-clearing sherbets served between dinner courses in the home of Julia's grandparents. Their student-teacher relationship serves only to enhance Lillian's respect for Julia, a respect which grows even as the girls reach maturity and must part. Julia goes off to study at Oxford, where Lillian visits her next year.

Lillian (Jane Fonda) wasn't to see Julia (Vanessa Redgrave) for a number of years after that. Julia went to Vienna for medical school. Lillian was working on her play *The Children's Hour*, being coached by her lover Dashiell Hammett (Jason Robards), with whom she was to live on and off for the next thirty years. Lillian's work on *The Children's Hour* was proceeding slowly, so in 1934 she opted for a change of scenery and went to Paris. She had trouble reaching Julia who was living a bohemian existence in the Socialist working class area of Vienna. One night she received a call from a strange man who told her that Julia was in the hospital, having been injured when Austrian govern-

ment troops and local Nazis raided the Florisdorf section of Vienna where she lived. Lillian went immediately to Vienna and stayed with her semi-conscious friend until Julia signalled to her that she must return to Paris. Again Lillian was not to see Julia for some time.

In 1937 Lillian Hellman was invited to attend a theatre festival in Moscow. She sailed first to Paris, intending to go to Moscow via Vienna. She was, however, stopped one morning in her hotel by a man, Johann (Maximilian Schell), who had a message from Julia. Would she carry \$50,000 to Berlin? The money was needed to free political prisoners from German jails. Lillian agreed to carry the money. Upon reaching Berlin, she was told to go to a restaurant where she would drop it off. The climax of the film finds Lillian and Julia reunited for a few brief moments. Julia tells Lillian of Lily, her baby, and of her plans to return to the States in a few months. This was Lillian's last meeting with her friend, for Julia was killed shortly after.

Julia is an intelligent, though sometimes pretentious film. The feature length screenplay was faithfully adapted from Hellman's short vignette. While

one doesn't expect great character development in a simple extract from a book, it is conspicuously absent from a two hour movie. Fonda's Hellman is feisty and somewhat radical for her time, but we don't know much more. Her relationship with Dash Hammett is explored very superficially. Hammett is a gruff, drinking man. We can only assume that he is more to Miss Hellman.

The character of Julia is especially sketchy. We are told she is a strong committed individual, a woman who transcended the affluence of birth to live with and fight for the working man, a woman who truly died for what she believed. Still we don't see enough of Redgrave on the screen to substantiate all the things her friend has told us about her.

Despite its flaws *Julia* is an important film. It is certainly a woman's movie, one in which a simple friendship has been treated successfully. Moral issues, too, come into play with the handling of Nazism, and Lillian's crucial decision to smuggle the necessary funds for Julia. Most importantly, the film combines the two issues, creating a satisfying and provocative entertainment.

## Portrait of A Friend

[Julia, starring Jane Fonda and Vanessa Redgrave, is playing now at Place du Canada.]

by Gail Helmann

*Julia* is the story of a woman's love for her best friend. Julia is the story of a principled woman's struggle in fascist Germany. Julia is the story of the lives of two women, how they were woven together, unraveled and re-woven into a strong and enduring fabric.

In 1973 Lillian Hellman published a book of her memoirs. She called it *Pentimento*, refer-

ring to the spots on an old painting where the top layer of paint has become transparent, revealing the artist's original lines beneath. One can see the artist's first conception of this subject and how he changed and reworked the conception later. In this way Miss Hellman permits herself to look back upon her friendship with Julia. The film *Julia* is based on her reminiscences.

The director, Fred Zinnemann, chose to tell the story through a series of flashbacks. The childhood scenes show that the young Lillian (Susan

## The Turning Point:

## Dance on Film

[The Turning Point, starring Anne Bancroft and Shirley MacLaine, is presently playing at Cinema Westmount Square.]

by Harvey Kader

Set in the high-tension world of ballet, *The Turning Point* focuses on human relationships, and existence in the dance world. The intrigue of romantic triangles and interludes and the everpresent backstabbing are all stock items which regular moviegoers have come to expect, and find in *The Turning Point*. The interactions between the two veteran actresses are, for the most part, rehashes of the "emotional woman" Hollywood has produced over the years, as is the amorous entanglement between the young and talented ballet dancer Emilia and the Russian dance star Yuri.

The other important aspect of the movie is the dancing of Mikhail Baryshnikov and Leslie Brown. The lighter-than-air prances of the Russian exile are matched by the perfection of the petite Browne. The amazing grace of Baryshnikov in "Le Corsaire" and the ethereal excellence of Browne in "Vortex" give the viewer an example of ballet rarely seen in live performances. Aside from the

exercises by these artists, the presence and multiple performances by the American Ballet Theatre served to introduce this reviewer to the world of dance — the gruelling rehearsals, and the incredible degree of sacrifice in the pursuit of the exceptional. The scenes of the ABT performing "Giselle" and "Chopin Etude" are breathtaking; they alone are worth the price of admission.

Herbert Ross, the director, says of the film: "It's about the choices we make at the turning points in life, and how we live with these choices."

Anne Bancroft (Emma) is a prima ballerina rapidly approaching the age where her body can no longer endure the rigors of classic ballet. Her whole life has been the theatre, with no romantic entanglements interfering. Shirley MacLaine (Deedee) plays a mother of three who, twenty years earlier chose not to continue in the dance company, but to marry and raise a family.

The two women meet when Emma comes to Deedee's hometown for a performance. After the many years of separation, there is a tearful reunion full of happy remembrances between the former friends.

Soon, however, the pent-up rivalries and recriminations emerge. Deedee and Emma were young aspiring dancers in the "company" (styled after the ABT) and both were possible leads in the ballet version of *Anna Karenina*. Deedee became pregnant, and Emma instructed her to marry and keep the child, aiding in the removal of her friend from the competition. Deedee's daughter Emilia (Browne) is almost at the level of achievement her mother attained twenty years previous and finds herself in the same position: having to choose between her career and per-

sonal life. By falling in love with Yuri (Baryshnikov) she adds a factor of romance into an already difficult decision.

*The Turning Point* owes its success primarily to the superb young dancers, to the ABT, and to the professionalism of Bancroft and MacLaine who carry the plot of the film in their uncompromising styles.

This major motion picture transmits the exploding awareness of dance as a presence on the American scene to the mass market through the medium of the most popular of arts, the movie.

ANNE  
BANCROFT

SHIRLEY  
MACLAINE



The  
Turning  
Point

The generations change  
but the choices remain the same

## Parallele...

continued from page four

and take some time to think and talk about the films, or whatever. The Café is open all day — so drop by.

### COMING EVENTS:

Mon, 13 Feb in FDAA 3pm: films of Keewatin Dewdney, presented by the filmmaker.

At Le Cinéma Parallèle:

Thurs (tonight Feb 9): *Dog Star Man* by Stan Brakhage; 8:30 pm.

Fri Feb 10: 8:30 F.L.Q. by Jean-Pierre Masse, *Les Gars de Lapalme* by Arthur Lamothe and *Taire Des Hommes* by Pascal Gélinas & Pierre Harel 10:30 Films by David Rimmer

12:30 *Star Man*

Sat 11 Feb 8:30 *Rimmer*

10:30 Masse et al

12:30 Brakhage.

Sun 12: 2:30 Brakhage

8:30 Méliès et al

Mon 13: 8:30 *Mon Bout du Monde* (Carrière, Chazel, Girard, Sabourin) and *Chissibi la Mort d'un Fleuve* (Fournier, Richardson)

Tues 14 8:30 *Standard Time, One Second in Montreal, Wavelength* all by Michael Snow.

Wed 15 8:30 *Thanatopsis, Chrysalis, Relativity* all by Ed Emshweller.

Thurs 16 8:30 *Le Sang d'un Poète* Jean Cocteau

Fri 17 8:30 Michael Snow

10:30 Ed Emshweller

12:30 Cocteau



# here, there and anywhere

## FILM

\*McGill Film Society (3480 McTavish; 392-8943)

Thu, Feb 9: **Monsieur Verdoux**, d: Charlie Chaplin. 7 pm and 9:30, F.D.A., 75c.

Fri, 10 Feb: **Romeo and Juliet**, d: Franco Zeffirelli. 7 pm and 9:30, L132, \$1.00.

\*Seville Festival (2155 Ste-Catherine; 932-1139) \$1.99 admission.

Thu, Feb 9: 7:30 **African Queen** (1951 USA) d: John Huston... 9:30 **Brewster McClellan** (1970 USA) d: Robert Altman.

Fri, Feb 10: 6:30 **The Other Side of Midnight** (1977 USA) d: Charles Jarrott... 9:45 **African Queen** (1951 USA) d: John Huston... 12 mid **Anthology of a Blue Movie**

Sat, Feb 11: 5:30 **Cousin, Cousine 1** (1975 France) d: Jean-Charles Tacchella... 7:30 **Bananas** (1971 USA) d: Woody Allen... 9:30 **The Rocky Horror Picture Show** (1975 G.B.) d: Jim Sharman. 12:00 **Texas Chainsaw Massacre**.

Sun, Feb 12: 4:00 **The Other Side of Midnight** (1977 USA) d: Charles Jarrott... 7:30 **Cousin, Cousine** (1975 France) d: Jean-Charles Tacchella... 9:30 **Bananas** (1971 USA) d: Woody Allen.

Mon, Feb 13: 7:30 **Of Human Bondage** (1934 USA) d: John Cromwell... 9:30 **Dr. Stangelove, Or How I Learned To Stop Worrying and Love the Bomb** (1964 G.B.) d: Stanley Kubrick

Tue, Feb 14: **Romeo and Juliet** (1968 GB) d: Franco Zeffirelli... 9:30 **Play It Again, Sam** (1971 USA) d: Herbert Ross.

Wed, Feb 15: 7:30 **Anna Karenina** (1935 USA) d: Clarence Brown... 9:30 **Last Tango in Paris** (1972 Italy) d: Bernardo Bertolucci.

## THEATRE

\*McGill English Department

**The Caretaker**, by Harold Pinter, dir by H. Anderson. Feb. 8, 9, 10 and 11: 8 pm; Moyse Hall, Arts Building; \$1.00 student admission. Tickets available at Sadle's (392-8926) and Arts 155 (392-5000).

\*Centaur Theatre (453 St. François-Xavier; 288-1229)

**Toronto**, by David Fennario, dir by Eric Steiner, to Mar 12; Tues to Sat 8 pm, Sun 2 and 7 pm; students — \$2.75 to \$3.50.

\*Saidye Bronfman Theatre (5170 Côte Ste-Catherine; 739-7944).

**Liam Liar**, by Hugh Leonard, dir by Sean Mulcahy, to Feb 19; Mon to Thur and Sat 8:30 pm, Sun 7:30; \$5 to \$6.50.

\*Théâtre du Nouveau Monde (84 St. Catherine West, 861-0563).

**La Cruche cassée**, by Henri Kleist, dir by Jean-Louis Roux, to Mar 3; Tues to Fri 8 pm, Sat 5 and 9 pm. \$3.75 to \$6.25.

## ART

Optica Centre for Contemporary Art (451 St François-Xavier; 288-2419)

Feb 6 - Mar 10; **Kelly Morgan** - Travaux en Acier.

Feb 12: 1:30 **Rencontrez Diego Cortez** Montreal Museum of Fine Arts (3400 avenue du Musée; 285-1600)

Allan Harrison — "the unrecognized painter" — A Retrospective Exhibition Jan 17 - Feb 19

Alfred Stevens: Nineteenth Century Belgium Painter — Feb 3 - March 19

Frantisek Kupka (1871-1957): Prints and Drawings exhibition including The gouache "Steel Drinks" — Jan 20 - Mar 5

Edifice Alliance mutuelle-vie (680 Sherbrooke St West, Gallery A)

Carl Daoust: Montreal Artist — Twenty Ink Drawings — Jan. 18 - Feb 17

McCord Museum (690 Sherbrooke St West; 392-4778)

Mount Royal, Montreal: photographs, drawings — 1556 — 1977 — through March 6.

## MUSIC

Rising Sun (286 Ste Catherine St West; 861-0657 486-9889)

Feb 7-12: **Blind John Davis**

Feb 14 - 19: **Cecil Taylor**

Cafe Campus (3315 Queen Mary Road; 735-1259)

Feb 13: **Lenny White Group** Theatre Saint-Denis (1594 St. Denis — 849-4211)

Feb 9: **Bruce Cockburn** — 8:30

**Yellow Door Coffee House** (3625 Aylmer; 392-4947)

Feb 12: **Roger Griffiths** — Children's Concert — 1:30. Admission \$1 children, \$2 adults. Adult must be accompanied by a child.

Feb 9-11; **The Bug Alley Blues Band**

Feb 13-15: **Daniel Janke** Salle Claude Champagne (200 Vincent d'Indy)

Feb 10: **Quatuor Orford** — Tickets available free at Le Maison de Radio Canada (1400 Dorchester East)

**Pollack Concert Hall** (555 Sherbrooke St West)

Feb 9: **The McGill Trumpet Ensemble** — 8:30 — FREE.

Feb 10: **The Well Tempered Tuba** — 8:30.

**Rose's Cantina** (Rue Principale, Morin Heights)

Feb 10-11 **Jorn Reissner** University of Vermont (Burlington, Vermont; 802-656-3418)

Feb 10: **Charles Mingus** — jazz bassist 8 pm Memorial Auditorium

Feb 13: **Jean-Pierre Rampal** (Flutist) and **Robert Veyron** Lacroulx 8 pm Ira Allen Chapel.

## Today...

continued from page 2

**Volunteers Needed:**

To work with the elderly in any capacity whatsoever. We need people to lead activities (e.g. handicrafts, bingo, cards, scrabble, etc.) in old-age homes. We especially need people to take an interest in individuals and to visit them on a regular basis. Just because these people are old does not mean they no longer need your help and companionship. If you are interested, drop by the Community McGill Office in room 408 of the Union Building or call us at 392-8937.

**McGill Chinese Students' Society:** Ottawa 1-Day Trip organized by McGill Chinese Students' Society will be held on Feb. 10 (Friday). Bus leaving at 8 am and returning at evening. From Union Bldg., 3480 McTavish St. member \$5, non-member \$5.50. 45 seats only!

continued on page 10

# Students' Society of McGill University APPLICATIONS

are hereby called for the following positions:

## EDITOR-IN-CHIEF

### OLD MCGILL '79

Old McGill '79 is the hard cover, 300 page yearbook for the 1978-79 school year. It will include photographs of all McGill graduates of that year as well as other relevant material as the Editor sees fit.

## EDITOR-IN-CHIEF

### STUDENT HANDBOOK

The Handbook will be given to every student at McGill during registration in September 1978. The book will include introductory material about McGill, Montreal, and the Students' Society.

## CHAIRMAN

### BLOOD DRIVE COMMITTEE

Blood Drive '78 will be held during five days in October 1978 in the Union Ballroom. The Chairman must choose a committee to oversee publicity, entertainment, door prizes, clinic volunteers, etc.

## CHIEF RETURNING OFFICER [CRO]

The CRO will supervise Students' Society elections for the remainder of the present school year and also the 1978-79 school year.

## COORDINATOR

### SECOND-HAND BOOK SALE 1978-79

The Students' Society will sponsor two second-hand book sales to be held in September 1978 and January 1979. The Coordinator must organize both sales including the hiring of staff.

## CHAIRMAN

### ENTERTAINMENT COMMITTEE

The Entertainment Committee will develop an entertainment program for the 1978-79 year sponsored by the Students' Society. The Chairman must choose the committee and act as the chief officer.

## CHAIRMAN

### FRESHMAN RECEPTION '78

Freshman Reception is the week of activities held in September to welcome new and returning students. The Chairman must choose a committee to oversee publicity, entertainment, etc.

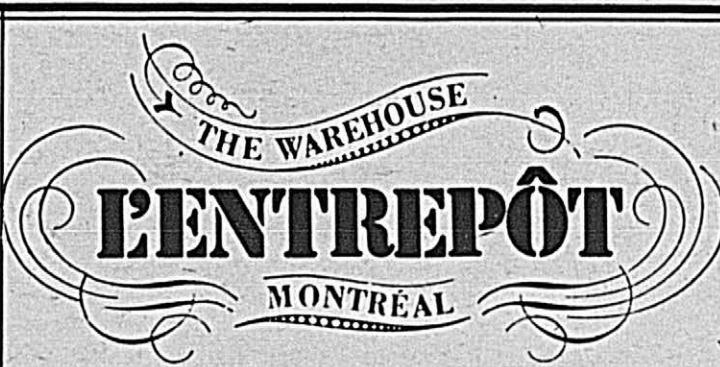
## TWO STUDENTS — COMMITTEE TO NOMINATE A PRINCIPAL

This is a University Committee which must review candidates for the position of Principal. (Since Principal Bell will be retiring in 1979.)

## NOTE:

All of the above positions are considered voluntary, however, in some cases small honoraria or part-time employment pay is involved.

Application forms are available in the General Office of the Students' Society, Room 105, 3480 McTavish Street. Complete applications should be submitted to Miss Denise Despres, Secretary, in the General Office NO LATER THAN 4:30 PM, TUESDAY, FEBRUARY 14, 1978.



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## YOUR DATE OF DEPARTURE TO LONDON AND ATHENS

### LONDON Saturday night from Mirabel to London (Gatwick)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	43 days	57 days	71 days		
April 22	May 07	May 14	May 21	June 04	June 18	—	Mar. 08	\$299
April 29	May 14	May 21	May 28	June 11	June 25	—	Mar. 15	\$299
May 06	May 21	May 28	June 04	June 18	July 02	—	Mar. 22	\$319
May 13	May 28	June 04	June 11	June 25	July 09	—	Mar. 29	\$319
May 20	June 04	June 11	June 18	July 02	July 16	—	Apr. 05	\$339
May 27	June 11	June 18	June 25	July 09	July 23	—	Apr. 12	\$339
June 03	June 18	June 25	July 02	July 16	July 30	—	Apr. 19	\$349
June 10	June 25	July 02	July 09	July 23	Aug. 06	—	Apr. 26	\$369
June 17	July 02	July 09	July 16	July 30	Aug. 13	—	May 03	\$379
June 24	July 09	July 16	July 23	Aug. 06	Aug. 20	—	May 10	\$399
July 01	July 16	July 23	July 30	Aug. 13	Aug. 27	—	May 17	\$419
July 08	July 23	July 30	Aug. 06	Aug. 20	Sept. 03	—	May 24	\$419
July 15	July 30	Aug. 06	Aug. 13	Aug. 27	Sept. 10	—	May 31	\$419
July 22	Aug. 06	Aug. 13	Aug. 20	Sept. 03	Sept. 17	—	June 07	\$419
July 29	Aug. 13	Aug. 20	Aug. 27	—	—	—	June 14	\$419
July 29	—	—	—	Sept. 10	Sept. 24	—	June 14	\$419
Aug. 05	Aug. 20	Aug. 27	Sept. 03	Sept. 17	Oct. 01	—	June 21	\$379
Aug. 12	Aug. 27	Sept. 03	Sept. 10	Sept. 24	Oct. 08	—	June 28	\$379
Aug. 19	Sept. 03	Sept. 10	Sept. 17	Oct. 01	Oct. 15	—	July 05	\$349
Aug. 26	Sept. 10	Sept. 17	Sept. 24	Oct. 08	Oct. 22	—	July 12	\$349
Sept. 02	Sept. 17	Sept. 24	Oct. 01	Oct. 15	Oct. 29	—	July 19	\$329
Sept. 09	Sept. 24	Oct. 01	Oct. 08	Oct. 22	Nov. 05	—	July 26	\$329
Sept. 16	Oct. 01	Oct. 08	Oct. 15	Oct. 29	—	—	Aug. 02	\$329
Sept. 23	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 09	\$329
Sept. 30	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 16	\$319
Oct. 07	Oct. 22	Oct. 29	Nov. 05	—	—	—	Aug. 23	\$299
Oct. 14	Oct. 29	Nov. 05	—	—	—	—	Aug. 30	\$299
Oct. 21	Nov. 05	—	—	—	—	—	Sept. 06	\$299

### ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	\$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	\$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	\$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	\$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	\$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	\$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	\$549
July 04	July 19	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 30	May 20	\$549
July 11	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Sept. 06	May 27	\$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	\$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	\$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	\$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	\$549
Aug. 08	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	\$549
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# Stingers derail listless Redmen

by Janet Dorla

"We made a couple of mistakes early in the second period and got behind by a couple of goals," said Redmen coach Herb Madill following an 8-3 defeat last night at the hands of the Concordia Stingers. "But what really hurt us was when Difazio took out our goaltender and there was nobody there to protect him."

The game was tied 2-2 going into the second period, before McGill's total defensive collapse. In that period, the Stingers blasted six goals by Al Smith, who got little help from his friends. Stinger Albert Difazio, who couldn't score a goal against teammate Nick Sanza in a competition with an intramural hockey player between the first and second periods, picked up a hat trick. He scored all three goals in the second period, two of them

coming within six seconds of each other.

On top of his scoring feats, Difazio checked McGill goaltender Al Smith in heavy traffic behind the Redmen net. Only defenceman Dave Mendelsohn came to the aid of his teammate, as the Redmen submitted to Concordia's intimidating tactics.

The Redmen forwards stopped backchecking in the disastrous period, and McGill managed only one shot at Concordia goalie Gino Yanire during that time.

Madill pulled Smith in favor of Alec Walsh in the third period. "I took Al Smith out to give him a rest and to give Alec a chance to play," commented the Redmen coach. Walsh made a few difficult saves and was not scored upon in the final period.

Madill does not plan on



McGill goaltender Al Smith foils Stinger Daniel Vinet on penalty shot.

making any lineup changes for the game against Trois Rivières on Saturday. However, Sam Colizza, who is recovering from the flu, may be back for the game against the Patriotes.

**Redmen notes:** Al Smith stopped Stinger Daniel Vinet on a penalty shot in the second

period. Smith has faced a penalty shot only once before in his career. Four years ago against Ottawa, Smith also stopped a penalty shot... McGill's first two goals, by Ron Harris and Lorne McIntosh, both came as the result of picture passing plays...

## Today...

continued from page 8

### Savoy Society:

All officers, crewmen, sisters, cousins & aunts are to report on deck of HMS Pinafore at 7:30 tonight in Union 302. Trial is to reconvene at 9.

### Arts and Crafts Instructor:

Needed for a group of children between the ages of 13 and 17. If interested, contact Community McGill, room 408 in the Union Building or phone 392-8937.

### Bash:

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## Sports comment:

# Ice hockey's season of confusion

by Richard C. Jablonski

While the 1977-78 season has left many of hockey's powers that be satisfied with the improvement of their product, let's take a harder look at some of the stranger events of the current campaign.

**Item: Merger of the National Hockey League with the World Hockey Association falls through.**

The N.H.L. pulled a fast one on the W.H.A. this past summer. Under the guise of merger talks, the N.H.L.'s owners got a free peek at the financial statements of the individual W.H.A. teams. As the W.H.A. owners have doubtless found, it's pretty hard to wage a war when the other guy has your battle plans.

Score one for the N.H.L. and take one away from the fans. We're the real losers.

**Item: Robert Picard is into signing autographs.**

Montreal hockey fans will have little trouble recalling Picard, a former standout defenceman for the Montreal Juniors. Picard, it seems, enjoys signing his name so much that he inked two separate professional contracts, one with the Washington Capitals, the other with the Quebec Nordiques.

Fortunately for the hapless Caps, the Nordiques did not have a leg to stand on in the Picard case. Chalk up a win for Washington to go along with the nine other wins the team has racked up this year.

**Item: The W.H.A. signs an underage junior player by the name of Ken Linesman to a standard player's contract.**

There were those hockey fans who felt that the 18-year-old Linesman was not mature enough to play the pro game, assuming that the W.H.A. is a pro game. However, judging by his recent one game suspension for brawling, Linesman has had little difficulty in adapting to the big leagues.

Call this one a split decision. Linesman is raking in the big bucks but, let's face it, playing for the Birmingham Bulls can't be any picnic.

**Item: Ned Harkness is at it again.**

Two years ago, a fan of Union College hockey died, leaving behind him a legacy which included several million dollars to be spent on the construction of a new hockey arena in Schenectady, New York.

Union decided to go "big time". The school hired Ned Harkness as coach (can you get any bigger?) and recruited hockey talent from around the world. Just how these players were solicited is sort of sketchy, but then, so is Harkness' reputation as a moulder of young men.

When Union, a school with high academic standards, began to crack down on Harkness, he resigned, taking his players with him. Several of these fine student-athletes are now skating in the semi-rational International Hockey League.

The resignation of Harkness is a clear cut victory for Union College. The world can do without Ned Harkness, but it can use all of the good universities that it can get.

**Item: Nick Sanza plays at Concordia.**

This one is getting tired, but it deserves to be included in this column. The C.I.A.U. did little to penalize the Stingers in spite of their flagrant violation of eligibility regulations. Now, Con coach Paul Arsenault is planning to protest the C.I.A.U.'s token

punishment. Who was it who said "I think he doth protest too much"?

The Stingers win, the C.I.A.U. loses, and college sports in Canada gets a big fat black eye. Thanks Paul.

**Item: The Cincinnati Stingers sign bad boy Willie Trognitz.**

Willie Trognitz is somewhat of a celebrity. He's the guy who was suspended for life from the International Hockey League for using his stick on an opponent's face. Since incidents such as this are fairly common in the I.H.L., one must assume that Trognitz is lucky he's not behind bars for what must have been a particularly grotesque manoeuvre.

This did not stop the W.H.A. Stingers, in search of some muscle, from signing Trognitz to a contract. In the words of Cincinnati coach Jaques Demers, "We will not be intimidated."

Diminutive Stinger forward Robbie Ftorek, a legitimate star in an inferior league, had a somewhat different opinion of the Trognitz signing. "This isn't going to help," said Ftorek.

Ftorek gets high grades for his sanity. Trognitz makes a living through violence. The W.H.A. sits back and watches. The fans lose again.

**Item: Swedish stars receive lucrative offers to jump league.**

This item must be troublesome to hockey fans from here to San Diego. Ulf Nilsson and Anders Hedberg are two superb players laboring for comparatively low wages for the Winnipeg Jets of the W.H.A. Last week, the New York Rangers of the N.H.L. offered the two players \$475,000 per year per man to play next season in New York. Maybe we should all take up hockey.

Hockey rolls snake eyes on this one. Everybody loses except, of course, Nilsson and Hedberg, whose contracts will probably provide for a lifetime of Swedish meatballs and movie starlets to be named later.

**Item: Derek Sanderson returns.**

Ahhhh yes, Derek Sanderson. You remember him, don't you? Well, Derek is back again, slim and trim at 171 pounds, and ready to play for the Detroit Red Wings. Derek isn't making 200 grand a year any more, at least not playing ice hockey, so he needs a job.

The funny part is that Sanderson was hired by, of all people, Ted Lindsay, the Red Wings' GM. Lindsay is the man who called Sanderson a traitor on national television several years back after Derek jumped his contract and fled to the W.H.A. And I thought it was politics that made strange bedfellows.

The jury is still out on this case, primarily due to the fact that both Sanderson and the Wings are perennial losers.

**Item: Canadiens fashion non-losing streak.**

How long has it been since Montreal lost a hockey game? It's been a while, hasn't it?

The Canadiens, with all of their injuries, should not be a record-setting team. Yet, there goes Montreal, adhesive taped and Lapointeless, reeling off a 20 game string. Who's kidding whom here?

In my opinion, N.H.L. president John Ziegler has exactly what he wants, competitive balance throughout the league. With the exception of four teams at the top, everyone is miserable. Now that's what I call balance.

And that makes us all losers, doesn't it?



# Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

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Cupid Classifieds. Special rates apply for Feb. 14 only. \$1.50 for 10 words, 15 cents each extra word. Deadline: Thursday, Feb. 9. Noontime. From your ad office with love.

Girl at bus stop 24 on Feb. 6, 4:30 pm, in raccoon coat (got off at Sherbrooke-Bleury). Said "Hope your ears don't get cold." Please call Andy 332-2248.

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McGill Winter Carnival is organized by the fraternities and the sororities.

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# HILLEL

## Post-Graduate Students' Society ELECTIONS— MARCH 9 & 10, 1978

Nominations are hereby called for the following position for the year 1978-79.

### 1 STUDENTS' COUNCIL REPRESENTATIVE

Only regular members are eligible to be elected to these positions.

All nomination papers must contain the following statement:

"I, the undersigned member of the Post-Graduate Students' Society propose \_\_\_\_\_ for the position of \_\_\_\_\_ seconded by \_\_\_\_\_"

Nomination papers must be signed by 20 nominators with their name, student number and faculty and be countersigned by the candidate (including student number, faculty, his or her address and phone number) and must be addressed to CRO, Graduate Centre, 3650 McTavish Street, to arrive not later than Thursday, February 16th, 1978, 5:00 pm. Location of polls will be posted in each department.

Heather Farrugia  
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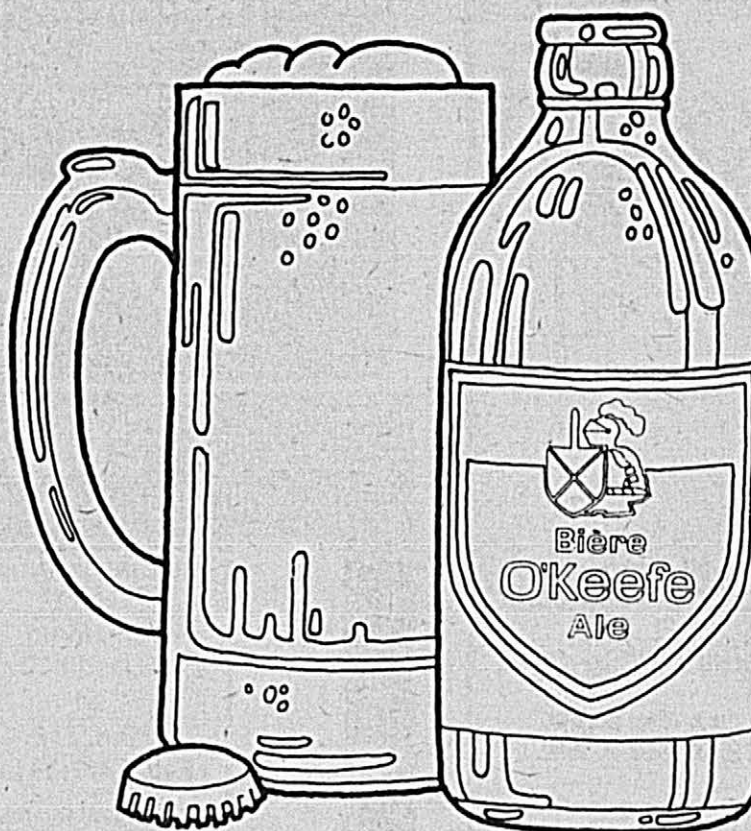


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